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deer hide, closely covering the crown and brimless: eagle feathers projected sidewise and vertically. Strings tied under the chin held it in place.

The beard and moustache, naturally scanty, was plucked out with the finger nails. An old man, as he plucked each hair, touched his fingers to his tongue, to feel whether he succeeded. The facial hair was pulled out, not to be good looking, but because it got in the way when talking or eating (!) and also because they wanted to paint their faces.

Facial painting for decoration seems to have been limited. White, red, and black were the principal colors. Men sometimes marked a stripe of black paint across the face covering the eyes; women used it only to blacken the lids and eye-sockets. Participants in certain dances, such as that connected with Killdeer singing, were specially painted. Men also applied white paint in transverse stripes across the long hair hanging down their backs.[20] On the other hand, face paint was used by both sexes as a cosmetic. Red paint was mixed with deer grease as a vehicle for this purpose. The Halchidhoma, while on the Colorado, obtained their best red paint in little bags from the Walapai. This was brought by the Halchidhoma to relatives among the Maricopa or traded there. Other red paint, used for decorating pottery and obtained by Maricopa from the Papago, may also have served for painting the face.

Font observed of the Kaveltcadom-Maricopa at Gila Bend, "They are accustomed also to paint their faces and bodies, even though it may be with soot, as they cannot obtain red hematite. They decorate the painted parts with various stripes, and this is their gala dress."[21]

In cold weather, when hands were chapped, pumpkin seeds were parched and ground, soaked in water, and smeared on the skin.

Tattooing resembled that of the lower Colorado tribes but was more moderate. Men were tattooed (agwisk) only on the forehead, women on the chin and sometimes the arm. There was no

[20] Font stated that the Yuma were accustomed "to decorate it [their hair] with figures in other colors" (Bolton, *Anza's California Expeditions*, IV, 108).

[21] *Op. cit.*, p. 52.

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304 tattooing at the eyes, like the Pima, nor did the men bear it on the chin, like the Mohave. Body and legs seem not to have borne this decoration. Male decoration consisted only of a series of vertical lines covering the whole forehead or a zigzag line. Women had two straight narrow lines drawn downward on the chin from each corner of the mouth. Occasionally the narrow spaces between each pair of lines was solidly filled just at the corner of the mouth. Many of the older women of the Maricopa community today bear this decoration. The lines are invariably narrow, nearly vertical, and about a half inch apart. The outer lines are not quite at the corners of the mouth. The dye spreads along the lower margin of the lips. My informant knew that Mohave women and others in the vicinity had the chin area filled in, but stated that Halchidhoma women never had this. Sometimes women bore above the elbow of one arm a double line drawn like an S.

[881] The tattooing was done only at puberty: to a girl at first menstruation,[22] to a boy when his voice began to change. Any expert woman did it for either. She was not paid, nor need she be a relative nor of any particular age. The process, which took a few hours, was without ritual. Yet those who were not tattooed [775] would not be able to enter the land of the dead.

Cactus thorns were held in a row between the fingers, eight or nine together. When blood flowed from the punctures, a black [886] mineral from the mountains was rubbed in, the spot washed off, and puncturing begun again. It was said that when arm or forehead was tattooed, there was no soreness, but the lip became so sore and swollen that one could not eat. Yet nothing was done to salve the soreness.

Some men had the nasal septum pierced. These were brave men: "this stands for bravery." In war such men were obliged always to go forward. A boy's septum was pierced when his voice [881] began to change. An expert man was chosen; then the septum would not get sore. He made the perforation with a sharpened twig of an unidentified bush and inserted a cotton string to keep 301 the hole open until it healed. The nasal pendant (xamsuwi'n)

[22] See p. 326.

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323 of the same shape, called kâsukĭ", were used in making large ves-
415 sels. These were about ten inches long and were not so curved longitudinally. Another type of paddle had its rectangular blade and handle in the same plane, and was heavier than the foregoing types (Pl. VII, *e*).

531 The surface of the vessel was colored red or white, not as with
386 some vessels today partly red and partly white. The red was a
[439] clay procured in the mountains by the Papago: it does not occur locally. This was ground on the metate, soaked in water, and either strained through a cloth, or the liquor decanted off after the

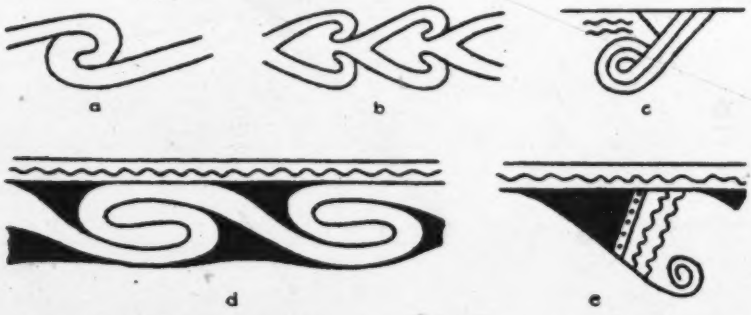

FIG. 7.—Designs on painted pottery (*a–c*, common designs from native sketches; *d*, *e*, from decorated vessels).

grains in suspension had settled. Only the liquor was saved. This was poured into a large porous pot so that the water would seep away. When the residue was sufficiently dry, it was formed into little rolls which were stored away. When wanted for use, these were broken up and soaked in water. The paint was smeared over the surface of the vessel with a cloth or the fingers.
[135] White paint was made from caliche (a calcareous sediment: impure sodium nitrate?) which occurs commonly in the neighborhood. It was prepared in exactly the same way. Modern pottery made for sale is polished briskly with a smooth pebble while the paint is still damp, but this was not an ancient trait.

531 The decoration of pottery was always by painting, never in-
323 cising. The designs (hanyo'ʀâm, also writing) differed somewhat from those now in use. Figure 7, *a–c*, shows several of the old

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Cords for other purposes than weaving were always slender, perhaps one-eighth inch in diameter. The yarn was rolled into balls. 283

Dyed yarns were employed for bands and for the decorative selvage of blankets. For a bright red, the yarn was boiled with the root of a mountain plant, called itu'tâ(now used by the Pima to dye willow twigs for baskets). It is similarly boiled with clays found in the mountains to obtain a dull red, dull black, or a faded orange. The red clay is that now used for painting pottery. No mordant was mentioned. 283 386

The Maricopa loom was horizontal, unlike that of the Pueblos and Navaho, but identical with Pima, Papago, and Opata. It consisted of four stakes driven into the ground, to which two warp bars were tied, parallel to each other and horizontal. The warp was laid directly over these bars. This was used not only for the larger fabrics, blankets, but also for the various belts and bands. 286 [171]

The belt loom was also known but perhaps not much used. Somewhat doubtfully I record Kutox's statement that it was used only after the advent of the Halchidhoma from the Colorado (*ca.* 1828). In this loom, the proximal end of the warps were tied to the belt of the weaver seated on the ground, the distal end to a convenient post at about the same height. This, of course, was used only for weaving narrow bands. No belt stick[22] was used.

The weaving of a cradle band on the regular horizontal type of loom was observed. Two pairs of stakes, set a foot apart, were driven into the ground at a distance equal to that desired for the length of the band. A stout arrowweed was tied horizontally on the outside of each pair, some nine inches above the ground, to serve as the warp bar. One end of the warp was tied to one warp bar at one side so that the knot lay at the bottom of the bar. The warp was carried under the opposite bar, and back over the top, thence to the first bar. It was passed over the bars always in this fashion: under the bar and back over the top. This resulted in the warps crossing each other to form a figure-eight (Pl. VIII).

[22] As at Zuñi (Spier, *Zuñi Weaving Technique*, p. 77).

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PLATE XI

224
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[302]
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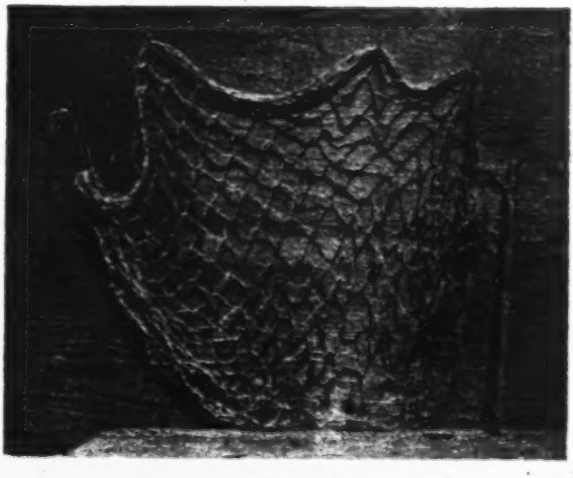
[386]



BOW POSITION AND RABBIT-NET

[FACING p. 131]